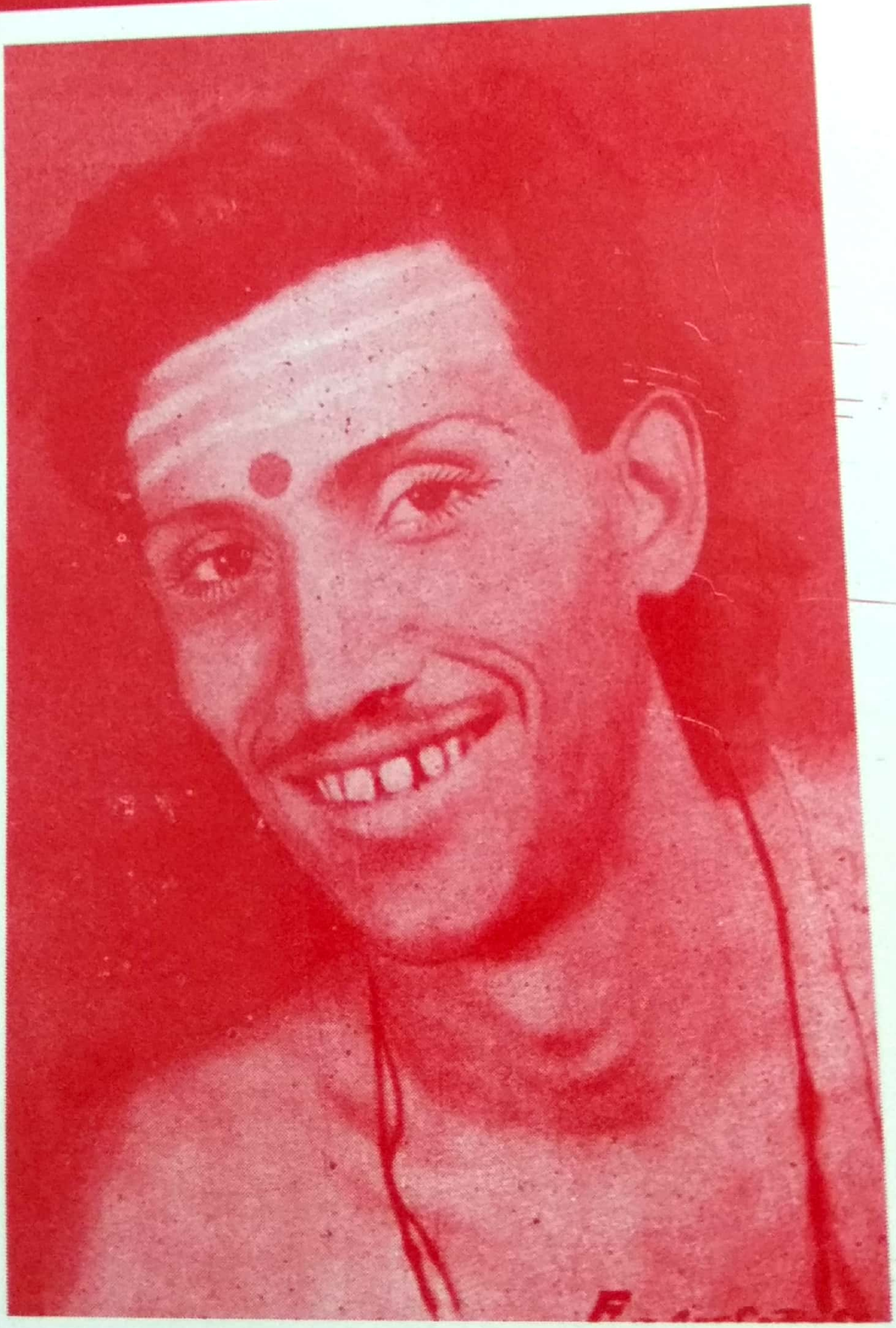
A Paragon of Perseverance

Biography of Amarjee



Dr. Ramdeo Jha

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By **Dr. Ramdeo Jha**

An English Rendering
Dr. Rajanand Jha

विद्या योगेन रक्ष्यते
मिथिला रिसर्च सोसाइटी

PUBLISHER

Mithila Research Society
Laheriasarai, Darbhanga

A PARAGON OF PERSEVERANCE
BIOGRAPHY OF AMARJEE

By DR. RAMDEO JHA

First Published : December 2007

Copies : 500

Published By :
Dr. Ramdeo Jha
Mithila Research Society
Laheriasarai, Darbhanga

Printed at :
Printwel
Tower Chowk, Darbhanga

Price : Rs. 30.00

Translator's Note

Indeed, a treasure of pleasure to me to have rendered into English Amarjee's biography entitled "S'anaiha Parvata Langhanam" by Dr. Ramdeo Jha from Amarjee's felicitation Volume in Maithili.

Being Amarjee's Kin, the biographer, himself an eminent writer, has been quite capable to present a panoramic pen-portrait of Amarjee's family, lineage, as also almost all the facets of his personality. Yet, it cannot be called a complete life— sketch as even now, Amarjee, in his nineties is as hale and hearty as ever.

Needless to say that it would serve as a reservoir of inspiration to the aspiring youth, home and abroad, to achieve higher heights of sublimity in the teeth of trials and tribulations.

I trust that this work on the most beloved poet and architect of modern Maithili would be received with great edat.

With hearty wishes on New Christmas Eve, 2007.

–Rajanand Jha

PT. SRI CHANDRANATH MISHRA 'AMAR'

A PARAGON OF PERSEVERANCE

Impetus :

Pt. Sri Chandranath Mishra's biography may be reckoned as a chronicle itself of Modern Maithili language and literature as well as cultural behaviour of Mithila. The dimensions of his ancestral, familial, literary, educational and social ties and obligations have been expansive, solemn and profound. Personalities like Mahamahopadhyaya Umesh Mishra and Rajpundit Baladeo Mishra treated him as brother. Dr. Shubhadra Jha was his maternal uncle in relation and Yatri-Nagarjuna, his sister's son. He had brotherly relation with celebrities no less great than Kavivar Sitaram Jha, Babu Bhola Lal Das, Pt. Kashikant Mishra 'Madhup', Arsi Prasad Sinha, Prof. Harimohan Jha and Kanchinath Jha Kirana', whereas the tangle with Ram Krishna Jha 'Kishun' as to who was the older of the two could not be resolved so far. That's why each addressed the other as "baraka bhai". Owing to his abundant reverence for and submission to his seniors, his cordiality and cooperation for his contempararies, and his disinterested and innocent attitude, abundant love and affection, and encouraging gesture towards his juniors, almost all Maithili litterateurs in between the 5th and the last decade of the twentieth century were hand in glove with him. A Maithili teacher at M.L.Academy, Laheriasarai, secretary, Navaratna Gosthi and Vidyapati Gosthi, one of the main pillars of Maithili Sahitya Parisada, editor of magazines like Vaidehi and 'Nirmana' etc., credit goes to him for establishing institutions of Maithili volunteers and serving as a beaconlight towards holding Vidyapati Samaroha and kavi-sammelan, arousing a good number of literary talents from their long slumber and invigorating them to

show their mettle on the literary arena. Enrichment of Maithili tongue and initiation of completely trustworthy disciples into divine office marks the culmination of his achievement as a prolific writer.

Paternal Family/'Hariamya' (Haritāmray Hariāmba, Hariambā) a reputed 'mool' (origin) of Maithil Brahmin ramified over various villages as 'Hariamaya-siva, Hariamaya mangarauna, Hariamaya Rakhavari, Hariamaya Ahi, Hariamaya-Balirajpur etc. Of these, one branch of Maithil Brahmins of Hariamaya Rakhavari origin lived at the famous village, Haripur dihatola in the present district of Madhubani in the 19th century. A renowned person of that stock, Bhai Mishra by name, lived there. It is said that he taught pupils at his own door. He was blessed with two sons- Durganath Mishra and Arati Nath Mishra. Durganath Mishra, the elder's marriage - place was Sagarpur Brahmotra. Durganath Mishra was blessed with a son named Giridhari. Giridhari Mishra was, in a way, deprived of conjugal bliss. He married three times but was destined at last to lead a widower's life. His first marriage took place in the village of Narhi adjacent to Loha Kapasiyakta. The first baby boy born to him by the first wife became well known by the name of Pt. Muktinath Mishra.

But she suddently breathed her last. His second wedlock took place in Madhiya. She too delivered a son and left for good. His third wedding took place in Khojapur. By that wife, one son and two daughters were born to him.

Father, Muktinath Mishra :

At first, motherless Muktinath was bred up in his father's maternal place, Brahamotra itself. Subsequently, he was brought to Khojapur. He received his early education from an eminent scholar, Mahamahopadhyaya Rajnath Mishra of Saurath, popularly known as Rajjemishra. His step-sister was married to M.M. Jayadeo Mishra, the inhabitant of Gajahara. This wife of Jaideva Mishra died issueless but he maintained his relation as brother-in-law with Muktinath Mishra to the end. His sons and grandsons have continued to breathe new life into the old relationship.

Pt. Jaideva Mishra, profound Sanskrit scholar of his time

was a teacher in Kasi. He took his wife's brother, Muktinath Mishra, to Kasi where the latter received education, especially in Sanskrit grammar and classics from Pt. Jaideva Mishra and others.

It was during this period that Muktinath Mishra was married, with Pt. Jaideva Mishra's consent, to the daughter of Gambhirnath Thakur, the descendent of Mahesh Thakur's elder brother, M.M. Megha Thakur. the inhabitant of Raipur in Madhyapradesh. He was given away 'Jirat' (a tract of land) besides hundred bighas of arable land and requested to settle there.

After a few years of his sojourn at Raipur, he came to Narahi. His maternal uncles did not want him to settle permanently at Raipur. As resolved by them, he was united into the second wedlock with Pt. Gonaur Jha's daughter in the countryside itself. Simultaneously, he managed to settle permanently at Khojpur in Madhubani.

Mother :

Muktinath Mishra's second wife, Daijee, was a woman of substantial learning and also acquired the knowledge expected of the spouse of a professional pundit. She was good at the three R's. She was religious-minded and prudent. She was skilled in household chores and domestic odds. She came to her in-law's and made an ideal housewife. She prevailed upon her in -laws to hold her co-wife's dwirāgmana[1]. The children used to call her "Bari Bai"[2] who died in her native place itself. She had two daughters whose marriage took place in Nawani and Madhuva respectively. Their descendents still spend their life in the same place. Of the children born to Daijee, two sons Pt. Ganesh Mishra and Pt. Chandranath Mishra survived and a daughter Annapurana too.

Muktinath Mishra as a Teacher :

As the family resumed stability, Muktinath Mishra started his career as a teacher at Baksitol sanskrit school in the village of Haripur. He gained reputation within a short span of time. When

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in 1907 Maharaj Rameshwar Singh founded Rameshwar Lata Sanskrit School at Darbhanga, the appointment of distinguished scholars from all over the country was under way. In pursuance of the criteria, Muktinath Mishra too was appointed at the said school. Pt. Mishra together with his chief disciples including Baladeo Mishra (who rose afterwards to be the 'Rajpandit') shifted to Darbhanga. Here he started teaching grammar and was appointed principal of Rameshwarlata Sanskrit Vidyalaya in 1929. He discharged his duties as the principal with effeciency and retired in 1944.

Budha Gurujee : (The aged preceptor)

A teacher at Darbhanga, Pt. Muktinath Mishra, owing to his command on scriptures, purity of heart, religious temperament, uncanny contentment with whatever he possessed, earned fame and name. The eldest prince, Kameshwar Sinha and the youngest one, Visheshwar Sinha of Maharajadhiraj Rameshwar Sinha were initiated into education by Muktinath Mishra himself. Subsequently he became known as 'budha gurujee'.

Among his disciples Rajpundit Baladeo Mishra, Pt. Triloknath Mishra, Pt. Ravinath Thakur etc. enjoyed reputation as illustrious scholars of their time. Their chain of disciple's disciple was also enormous in length. Hence Pt Muktinath Mishra was, in true sense of the term, respected and revered as 'budha gurujee'.

Muktinath Mishra - As the King's Representative.

Maharaja Kameshwar Sinha reposed so much confidence in 'Budha gurujee' that the latter had no need to seek permission from anyone for going to Maharaj. True, Pt. Muktinath was not only the principal of Rameshwar Lata Vidyalaya, but also a representative of the Raj and the king's personal envoy. As and when Maharaja received invitation from different indigenous kings of India on the occasion of birth day, sacred thread ceremony, wedding, obsequial

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1. Coming of a bride to her husband's house after marriage.
2. Mother is addressed as "bari bai" in Madhya Pradesh.

rite, coronation and other major functions, Pt. Muktinath Mishra was sent with Khalita and other gifts to represent the King. In course of such tours, Chandranath Mishra also bore him company. Naturally, from his early days, Chandranath has had opportunities to make a visit to Kucvihār, Hathawā, Rāmnagar Rīvan, Patiālā, Jaipur etc. and see with his own eyes the magnificence of the royal court. The opportunity so exploited to see and experience customs and conventions, modes and manners, language and lineaments, rules and discipline prevalent in different parts of India, served overtly or covertly as main ingredients in his personality-building. Such highly glorious, scholastic and royal background that Chandranath Mishra had as patrimony may have been rarely enjoyed by other litterateurs.

Family Order :

Pt. Muktinath Mishra took up his duties at Darbhanga. At Khojapur, his wife, Daijee; while engrossed in acquisition and preservation of wealth and health of her family, took every care of the minors as well. On holidays, Muktinath Mishra would go home and manage to discharge out door duties. At dalan (out-house) he did the needful for farm and field. After a lapse of several years, he would bring his family to Darbhanga from time to time. Thus the wheel of family life moved on inspite of internal lets and hindrances.

Daijee, too, managed her farm and field with success. As time went by, she acquired enough of land also. She had plough, oxen, cow and buffalo also in the pen. She employed a permanent ploughman for the purpose of cultivation. He was a cobbler by caste. He was diligent, obedient and most faithful. His son, Jhingura by name, served as a cowherd.

Pt. Chandranath Mishra's Birth :

Pt. Chandranath Mishra, the youngest of the surviving children of his parents, was born at Khojpur on the first day of the dark phase of the moon in the month of Jyestha in 1925 and not on 2 March 1925 as recorded in the school register or other certificates.

Batahu's Infancy :

He remained dumb until four years of age. But he was most nimble and obstinate by nature. He would not flinch even an inch from what he chose. So his mother nick-named him 'batahu' out of affection.

When his dumbness gave way, he turned eloquent. He spent most of his time in fun and frolic. In the company of his cow-herd, Jhingura, he developed special fascination for sports like gilidanda and chess. Besides that, he bore him company loitering about in cornfields and orchards. He did not pay any attention to reading and writing. As a beginner, he was off the track. How to bring him to the track was a matter of grave concern for Daijee. It was no doubt a matter of grave concern for a pundit's son.

Inducement to Education :

Consequently it was decided that Batahu's attention must be diverted from his distractions of Khojpur, that he should be sent to his father's maternal place. Someone was deputed to take him to Narahi where he would be schooled. But Batahu rushed back just on foot from Narahi to Khojapur within two or four days only.

Thus he stuck to his wanton behaviour. He would move hither and thither at random.

He was placated several times to go back to Narahi but he persisted in fleeing back to Khojpur. At last he was carried away on horseback to Narohi by his elder brother.

This time Batahu took it to heart. He stayed on in Narahi this time and the idea of returning to Khojpur never cropped up in his mind for three consecutive years. Time and again, his mother sent him the message imbued with warm request to come to Khojpur but he turned a deaf ear.

Early and Higher Education :

He turned over a new leaf of life and developed fascination for studies in Narahi. Having passed his lower exam in 1932, he

got himself admitted in the upper primary at Loha. He also got three rupees per month as stipend. The same year, he came to Darbhanga with his father and fell ill. So he had to return to his village. He moved up and down from his village to Darbhanga and could not study regularly due to indifferent health. During this period, he took lessons in English Book- I from Jata Shankar Jha, the clerk at the school, and also studied Amar Kosha and 'Laghu Sidhanta Kaumudi under Pt. Baccha Jha's tutorship.

Once again he fell ill at home in 1934. In the same year, a severe earthquake took place and his elder brother Bhavanath was nipped in the bud. His younger brother, Vidyanath also went the way of the world. This occurence dealt a heavy blow to the family. So Muktinath Mishra decided to lend him his constant company.

He was not fully prepared to face the exam, all the same, he took the prathama exam. in 1937 and came out with flying colours. But the very next year in 1938, he accompanied his father to Hardwar on the eve of Kumbha[1] so he could not find time to take the Madhyama exam. He did his first part in 1939, the second in 1940 and the third in 1941. His father retired from Rameshwar Lata Sanskrit Vidyalaya in 1944. It left him in the lurch for the time being. But he regularly got shcolarship from the school and Maithil Mahasabha until he did his Acharya in Sanskrit grammar in 1945. In 1946 he enrolled himself as a student of Samkhya[2] but could could not pursue it. Nevertheless he did his Sahitya Sastri Part-I in 1946 but because of his father's decease right at the time of the exam., he could not sit for his part-II exam. next year. It hurled him into pecuniary stringency. While working as a teacher at M.L.Academy, he did his matriculation as an independent candidate in 1953.

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1. Kumbha — a most sacred day for the Hindus on which they go to take dip in Ganga.

2. Samkhya – An ancient Sanskrit philosopher -sage, Kapil's philosophy on the path of knowledge.

Wedding and Hunt for Job:

While a student, he was married to Hira Devi, the daughter of Yaduvanshi Jha in the village of Belagram. After his father's superannuation, he grew apprehensive of economic depravity quite aware of the family liabilities he was going to be overburdened with. So he was on the look-out for a job. Temperamentally, he was self-respectful, and economic self-sufficiency was required to save his self-respect. He for that matter went from pillar to post to secure bread and butter.

Ad hoc Appointment at Rajschool.

Pt. Raghunath Jha was a Sanskrit teacher at Darbhanga Rajschool. He was in urgent need of long leave to deal with family encumbrances. But the leave could be provisionally granted to him only when someone turned up to relieve him. He got the young and promising Chandranath Mishra posted and left for home.

Although he worked at Raj High School for a short period only, he was overjoyed to act as a teacher for the first time. During this period, he had among his students many who, later in life, distinguished themselves in literature and society. Of them, the renowned physician and Maithili story writer, Dr. Vishwambher Jha, the story-writer, Lalit, Divanath Mishra are worth mentioning.

Appointment and Resignation at Mukundi Choudhary High School :

He served as a teacher at Rajschool for a very short period. One post of Sanskrit teacher fell vacant in Mukund Choudhary High School in 1946. Chandranath Mishra was appointed to that post. He joined his duties there in July. But there, too, he could not continue for more than two and a half months. He tendered his resignation. The reason behind it was that demand was being voiced to get a university at Darbhanga established. The intellectuals of Mithila swung themselves into activity to press for the establishment of Mithila University in 1946. Classes were also started in some subjects. The famous oriental institution of India

was going to hold its annual conference at Nagpur. As a rule, a university alone was entitled to hold the conference. So it was finalised that a session of oriental conference be invited on behalf of Mithila University and for that matter, a delegation of scholars from Darbhanga be sent to Nagpur. The delegation comprised MM Dr. Umesh Mishra, Pt. Ramanath Jha, Pt. Eshanath Jha. Prof. Jaykant Mishra and Sri Surendra Jha 'Suman'. But due to severe fever, Sri Surendra Jha was unable to join the delegation. By that time, Chandranath Mishra had established his identity in the landscape of Maithili literature. So the gap left by Sumanjee was filled up by him. He applied for leave but his application was rejected by the school authority. Thereupon he tendered his resignation in no time and made for Nagpur. Apropos the invitation given by the delegation, the oriental conference at Darbhanga was subsequently held in 1948.

Permanent Livelihood : A Maithili Teacher :

Once again Chandranath Mishra was circumscribed by the problem of unemployment. In the mean time, his poetry selection "Gudgudi" came out of the press and gained popularity. For nearly a year the bumper sale of this book eased his mind to some extent. One post of Maithili teacher was sanctioned for M.L.Academy in 1947. Pt. Girindra Mohan Mishra, Pt. Nageshwar Mishra and Surendra Prasad Agrawal etc. were members of the Managing committee. They were highly impressed with his literary talent. He was unanimously appointed Maithili teacher at the School. At that time, he was joint secretary of Akhil Bhartiya Maithili Sahitya Parishad. Wherever Maithili was taught, Maithili speaking Sanskrit Pandits offered themselves to teach. At Zila School, Darbhanga, Pt. Jivanath Roy taught Maithili in addition to Sanskrit. But in M.L.Academy Maithili teaching was introduced for the first time. Pt. Chandranath Mishra gave his joining on the post in the month of August 1947. He continued to work on this post for thirty five and a half years, imparting education and, at the same time, contributing a lot to various genres of Maithili language and literature. He retired from service on 31st March 1983. The renowned headmaster Sri Jhingur Kumar, a successful teacher, strict and A-one administrator and great disciplinarian found in Sri Amar an

assistant teacher of his dream. He was pleased to appoint him superintendent of the school hostel in 1948. As a superintendent, he kept the hostel in full trim. He restored full discipline in matters of study, board and lodging. The boarders of the hostel still nurture sweet reminiscences of that time.

In addition to Maithili, he had to teach Hindi and Sanskrit also. His teaching style cast such a spell on the pupils that all he taught got embedded in their memory with effortless ease. The arrival and appearance of Amarjee heralded an era of Kavi-sammelan, enactment of plays and various other cultural programmes at the school. Students participated in those functions with increasing zeal and zest and their fascination for Maithili grew like anything under "Amar's umbrella. M.L.Academy turned into a hub of volunteers dedicated to the cause of Maithili. Wherever they may be, Amarjee's students of yester-years are even to-day joining hands in different fields of activity for the uplift of Maithili.

Job at Stake :

While a teacher he had to combat with conflicting situations at several junctures. The situation was analogous to two steel rods striking each other hard with the likelihood of either or both to break to pieces. Had the conflict led to a consquence Sri Amarjee's future would have taken a somewhat different turn. When Sri Surendra Jha 'Suman' was appointed lecturer in Maithili at C.M.College, Darbhanga in 1953 he relinquished the post of the editor of 'Mithila Mihir'. The post for the editor of Mithila Mihir was advertised in 1954. Sri Amar also applied for the post. His candidature merited consideration. But after a few months the publication of Mithila Mihir came to a close. Meanwhile Sri Amarjee's relation with the school authority grew tense. He thought of quitting the institution. The then headmaster of zila School, Premtosh Rundra, also D.E.O. Darbhanga, was deeply influenced by Amarjee. He wanted Amarjee to shift to Zila School. Amarjee nodded in yes. But Jhingur Babu smelt the rat. Inspite of resentment he could not bear that his school should miss a personality like Amarjee. Therefore he placated the displeased Amarjee.

Mithila Mihir's Editor-to-be :

For the second time the plan was envisaged in 1960 to publish Mithila Mihir from Patna. Maharaja was already in the know of Amarjee's application for the post of editor. At that time, Sudhansu Shekhar Choudhary was jobless. Amarjee was a full-fledged teacher at a flourishing institution. So Amarjee himself urged Sumanjee, Rajpandit Baldeo Mishra and Pt. Girindra Mohan Mishra to appoint Shekherjee on the post of the editor of Mithila Mihir. It cleared the way for Shekherji's appointment . Amarjee continued to work at M.L. Academy itself.

Political Prospect :

The election of Bihar Legislative Assembly was due in 1962. Sundarlal Rajpal was perhaps the secretary of District Jana Sangh. With Sumanjee's help he persuaded Amarjee to jump into the fray as a condidate from Darbhanga urban constituency. But as a rule, he could not fight election without resigning from his post. There ended the matter. Then Sumanjee, to fill the void, filed his nomination.

In Kanyadan Film.

One great event took place in 1964. The stage was set to produce a film on 'Kanyadan'. Maithili was Greek to stars taking part in the film. Amarjee was called upon to give them dialogue instructions. In course of production of the film, Amar Jee had to go to and stay many times in Bombay (now Mumbai) for months. It took such a turn that besides acting as an instructor, he had to play the role of 'Lalkaka' also and, for that matter, he emerged to be the first ever Maithili speaking star in Maithili film. But trouble was brewing at his school. The school Managing Committee flatly refused to grant him any type of leave for the period of his stay in Mumbai. Things came to a strange pass - either breakage in service or termination.

Amar Jee made up his mind to tender his resignation. But again good sense prevailed upon the authorities. The solution was

sought and the tangle was resolved. Amarjee resumed his duties at the school. Later on, he also co-operated in the Maithili film "Naiher bhel more sasur". (My native place turned into - my in law's) which was renamed "Mamta Gabay Geet". but with a difference.

The Offer made by Zila School :

Had Amarjee joined government job at Zila School, the edge of his political satire would have been blunted. Had he joined as editor and turned a full time journalist, he would have been deprived of literary creativity, organisational capacity, and pioneering Maithili movement of the soil. Had he fought the election, he would have either won or lost but whether he would have been fit, unfit or misfit in the political atmosphere is unpredictable. Due to his participation in Kanyadan film, he may have been terminated from the post of teacher or resigned at his own sweet will. In that case, with a break in the film, he would have sought refuge in the filmland. But had it been so, the personality he developed and the colossal contribution he made to Maithili language and literature would have remained an unfulfilled dream.

Poetic Bearings :

Poetry writing is governed by three factors : talent, erudition and regular practice. Talent is ever-growing and is the fruit of 'Sanskar' (the impressions of previous birth). It is inherent in Amarjee, the worthy son of his father who chanted thousand times the name of his presiding deity "Gayatri. Since his very childhood, he was very fond of singinging hymns in various tunes. Above all, he took delight in singing Kavishwar Chanda Jha's Nac̄ari and Maheshvani. By noticing the word 'c̄andra'.appended as 'bhanita' to the song of the Kavishwar, the very semblance of his name, aroused, as it were, his desire to poetise. He too began rhyming. His natural inclination towards music induced him to learn playing on the harmonium from Mangni Khabas. He also tried his hand at drum-beating, pipe and piano. This knack of music stood him in good stead in the composition of lyrics. He had had a chance to

go through a few poems of Poddar Ramavatar Aruna composed at the age of fifteen. It aroused self-confidence in 'Amar' that he could also poetize right at this age. He, too, got an eight-page collection of Hindi poems under the title "Chandranath Padavali" published in 1942.

He also took part in quiz competition held in the school, solved riddles and mentioned his name itself as 'bhanita'. But at that time, there was another Chandranath Mishra also who was a scholar of Sanskrit and also a poet. At times, it led to confusion. In his friend circle, there was one more poet named Kameshwar Jha "Kusum". He suggested to Amar Jee to append "amal" to his name. Thence forward he came to be known as "amal" among his classmates.

Irrepressible Creative Impulse :

Sri Surendra Jha "Suman" was the editor of Mithila Mihir, a weekly magazine in Maithili regularly published by Raj Darbhanga. The poet "amal" was also eager to have his poems published in the magazine. Sumanjee was pleased to publish a poem of Budha Gurujee's son, Chandranath. Raj Pandit Baladeo Mishra was the nephew of Pt. Muktinath Mishra in relation and also his oldest student at Haripur Vidyalaya and came along with him to Rameshwar Lata Vidyalaya. Pedestalled with glory as Rajpundit, Pt. Baladeo Mishra loved Chandranath with the protective care of an elder brother. A man of magnificent personality, very few had the guts to talk to him with liberty.

One of Amarjee's poems, perhaps the first ever to be published, came out in Mithila Mihir. Rajpandit Baladeo Mishra's eyes fell on the poem and he became fire and fury. He indignantly forbade "Sumanjee" to publish his poems. By getting entrapped in such amours, he would go off the track. This anecdote was out of Chandranath Mishra's knowledge. He personally handed his another poem to "Sumanjee" who kept the poem at his disposal and played for time. The poet Chandranath took it ill.

At that very time "Balaka", children's monthly in Hindi published by Pustak Bhandar, Laheriasarai, was regarded highly

prestigious in the landscape of Hindi. Achutanand Dutta, the then renowned scholar of Hindi and Maithili was its editor. Chandranath called at him and handed him his poem to be published. Achutanand published the poem in the very next issue and that too on the page set aside for mature writers.

Chandranath met 'Sumanjee' and solicitously showed him that issue of the magazine "Balaka" in which his poem was in print and grumbled, "you, sir, refused, but it is all right here ! Suman jee kept mum.

In the next issue, Sumanjee published his next poem. It could not escape the quizzical eye of the Rajpundit.

He expressed his discomfiture to Sumanjee again. This time Sumanjee replied "The impulse of this talent can't be curbed".

Showing him the poem published in 'Balaka', Sumanjee remarked, "Even if I refuse, he would get it published elsewhere. At how many places would you apply brake ?' So leave him to himself."

Thence forward the Rajpandit did not interpose. Instead he rejoiced at his growing popularity.

From Amal to Amar .

The 'Amal' - turned - 'Amar' - anecdote in his life as a poet is worth recounting. Pt. Triloknath Mishra, the principal of Lohana Vidyapitha replaced Pt. Muktinath Mishra as the principal of Rameshwar Lata Vidyalaya. A few students of Lohana Vidyalaya also joined his company. Rivalry, jealousy and envy gripped the old and the new students each of whom scrambled to establish dominance in the Vidyalaya. Chandranath Mishra 'Amal' led the old band of students. Fearless, eloquent and popular as he was, he could not bear to see the freshers steal the limelight. One of the new entrants was on friendly terms with him. Once Amaljee went back to his village, Khojpur. In the meantime his said - classmate wrote a letter to his (Amal's) dear and near one Chitan Babu conveying that 'Amal' was no more. The bolt from the blue news plunged the whole family, friends and fellows, kiths and kins into grief. When he returned hale and hearty, nobody could believe

his eyes. He moved about from Darbhanga to his native place to assure everyone that he was alive and kicking.

In course of this event, Sri Surendra Jha, changed his surname from 'Amal' to 'Amar'. In this way the poet 'Amal' once declared dead was reborn as the poet 'Amar'. He has described this episode in his poem 'Maitri' (Friendship) which appeared in the first edition of his anthology of poetry "Gudgudi".

In the Arena of Literature.

During the period 1940 to 1947, there was nothing in the name of Maithili newspaper or magazine, save and except 'Mithila Mihir'. There was no platform whatsoever for writers, especially for writers of the new generation, from which they could express their feelings or establish their identity. At times at one place or the other they got together in the name of kavi-sammelan. The poet Amar's poems, mostly humorous in sentiment won clappings and cachinations from the audience. Of course, kavi sammelan served as a tool in spreading his name far and wide.

'Gudgudi', a collection of fourteen poems, rich in humour, was released in 1946. This book was published at Mahavir Press, Madhubani. At that time Maithil Mahasabha held a session at Rajnagar. From that venue, Sri Amarjee recited his poems. The audience scrambled to have those poems. The same day, the book 'Gudgudi' had left the press. They sold like hot cakes, Every body wondered that even Maithili books could make such an enormous sale.

'Gudgudi' is a fountainhead of humour. But slowly and surely his poetry took a satirical turn. The poem 'Yug Chakra' (cycle of age) published in 'Swadesh' magnified his image as a poet to such an extent that he succeeded as the third name after Kavivar Sitaram Jha and Prof. Hari Mohan Jha who had already established their repute in the field of humour and satire in Maithili.

Sri Amar did not completely confine himself to humour and satire or poetical work only but gave wider dimensions to it. If, on the one hand, he gave expression to feeling, sensibility, reflectiveness and natural beauty, on the other, he wielded his pen

in various genres of prose in Maithili. This trait was dominant in him even before the publication of 'Gudgudi'. On the cover page of 'Gudgudi', published as the firstling from 'Navgranthmala', mention has been made of his three works in prose- Chutki, Amar's short stories replete in humour, 'Vir-Kanya', his social novel, and 'Vidagari'.

Some extracts from 'Chutaki' were published under the title "Galpaka Prapautra" (Grand-sons of short story) in the fortnightly 'Vaidehi'.

Detriment to Poetry :

For a man of literature, his literary work is his greatest treasure. The loss or theft of money or property is not so agonising as to be dispossessed of personal creative belongings. Amarjee experienced such agonies two times in his life. Amar jee had at his sweet disposal a copybook with a well bound-up cover in which he would pen down his poems serially from the very beginning. Besides Maithili poems, the copy consisted of songs and poems in Hindi, verse in Urdu, ser, rubai and gazal as well. Some of them had come out in 'Gudgudi', 'Yugachakra' and in the Maithili & Hindi dailies and magazines. The rest were recited from the dais but were unpublished. Amarjee and Kishunjee boarded the night train to attend the teachers' conference in Ara in 1954. On the way, some rogue made off with his attache case which also contained his hand-written collection of poems.The news was highlighted in the newspaper 'Aryavarta' under the incorrect caption 'Atāca ura le gaya' about which he talks even to this day.

Amarjee's hand-written collection of poems also went the way of the attache. Only those poems of the lost collection could be retrieved which had been printed somewhere else or he had them by rote or were green in the memory of his friends or lovers of poetry. Several stanzas of many poems simply lay scattered along his visual path but it would have been possible to jot them down only by retreating to the state of mind in which he had enshrined himself at the time of composing them.

Amarjee made another note-book in which he would write

his unpublished and newly written poems. He kept this notebook with him for use in kavi-sammelan. A kavi sammelan was held at Pandaul on the full moon day on "Madhup's birth anniversary in 1958 under the convenership of Ram Charitra Pandey "Anu". The kavi-sammelan being over, poets bound for Darbhanga and Nirmali left for Sakari on a bullock-cart. On way back, Amarjee's treasure of the poems slipped away and dropped. When he found himself in Darbhanga, he became conscious of the grievous loss. When Anujee came to know of it, he got the news flashed over the mart at Pandaul. The person who had got the notebook returned it safely to Anujee. But the next time Lady Luck did not favour him.

The third such incident took place in Purnia in 1973. Reportedly he had been there to attend the poets' conference. At the place of his stay itself, his attache was gone and his diary also parted his company.

He has made a clean breast of this detriment to his poetry in the foreword of his 'Asa -Disa (The Way to Hope).

"I attended a poets' conference at certain place in the month of June, 1973. At that place, a gracious listener liked my composition most. As a result of it, leaving the suitcase containing articles worth thousand rupees untouched, he made away in the broad day-light with another attache containing articles worth fifty or hundred rupees, The attache case contained the diary which consisted of my complete poetical work.

This was the second time in my life that my notebook of poetry was lost. In the first chance, the notebook contained more than a hundred Hindi Poems and an equal number of Urdu 'ser'. Of them, a few published poems were discovered from some places and the fate of the rest was doomed for ever."

Due to the two incidents, apart from his personal loss, Maithili literature also lost many of its priceless gems.

Editorial Motive :

While a student, he actively participated in the hand-written school magazine. Afterwards he also got linked to journalism. At the outset he came in touch with the Hindi magazine "Panchayati

Raj" also. He became editor of the fortnightly "Vaidehi" started in 1950.

He had to make and break tie with 'Vaidehi' from time to time. For the second time he worked as editor for this magazine in 1954. 'Vaidehi', edited and published by him this time formed a yardstick for literary magazines in Maithili.

Besides a number of unforgettable poems, many prose pieces too published during this period in "Vaidehi" came to be regarded as yardstick of standard prose and are being collected in different anthologies to this day. As early as in 1954, he became editor of the weekly "Nirman" published by Babu Janakinandan Sinha from Laheriasarai. It was basically a Hindi magazine but he tried with success to make inclusion of his mother tongue also in this magazine. He applied himself wholeheartedly to edit, manage and circulate the first Maithili daily, Swadesh published from Darbhanga in 1955. When the publication of the daily "Swadesh" started for the second time in 1983, once again he tried his best to get it going. His contribution in the publication of yet another magazine "Ejot" merits no less appreciation. Again he became editor of "Vaidehi" in 1964 and continued in that capacity until about 1968. This time the writer of the present lines acted as his assistant editor.

Besides this, he has made valuable contribution as editor and publisher of other magazines too. He went on writing columns for self-edited as well as other magazines. He wrote columns for humour and satire under the pseudonyms of Dharmdhakelanand, Bathu Mishra etc. If a collection of all of them be made, that would extend over several volumes.

Formation and Functioning of Literary Institution :

Sri Chandranath was endowed with a natural organizing acumen. He continued to give his lead to the students of Rameshwar Lata Sanskrit Vidyalaya. He pioneered the national movement launched in 1942 and incited the students community to take to the road, disrupted the rail traffic and snapped the cables overhead. He made himself present without any reluctance

in the poets' conference convened by the rightist and leftist parties. For once he was implicated in a judicial hassle on account of reciting poems in the kavi-sammelan from the dais of a banned political party. Of course, he was deeply inclined towards the formation of literary, cultural and social institutions. He made use of his organisational and leading capacity for the over-all aggrandizement of Maithili language and literature.

Navaratna Gosthi (An organization consisting of nine Gems) :

In his student days he had formed an organization named 'Navaratna Company'. It consisted of young students as members, especially those who were fond of literature, music and fine arts. Of them nine members were in the forefront. The functions it performed from time to time were to recite newly written poems, to comment upon them and to issue magazines in manuscript. This very Navaratna Company (N.R.C) later on was converted into Navaratna Gosthi. The publication of many Maithili books from time to time was made by this organisation.

Maithil Mahasabha :

Maithil Mahasabha was once a most prominent, prosperous and active socio-cultural organization. Preserved and nurtured by Maharaj Darbhanga, its session was held with ceremonial pomp and show. Sri Amarjee would join his father to attend the session. Having been acknowledged as a poet, Amarjee was included in the permanent list of invitees to the session and poets' conference, held under the auspices of Maithil Mahasabha. A session of the kindred kind was held in Ajmer in 1959 in which he, with the cooperation of the Indian migrants, prepared a background to rejuvenate the defunct Mithila Mihir. As a result of it, Mithila Mihir set the ball of its publication rolling in 1960 which was taken up now entirely in Maithili. Now he is busy reviving the decadent Maithil Mahasabha.

Maithili Sahitya Parisad

Maithili Sahitya Parisad has been doing works of historical significance for Maithili language and literature. Amarjee had been actively participating in the functions of the Parisad since 1946. First, a simple member, he afterwards became its active member. In time to come, on payment of the prescribed amount, he became its life long member. He became member of its preservatory committee on payment of Rs. 101 in 1948. He became attached to the Parisad as member of its executive, as joint secretary, as secretary, publicity wing, and its chief secretary. He set the Parisada pulsating with life and activity. At its annual session in 1946 Prof Parmakant Chaudhary was elected chief secretary and Pt. Shankar Mishra and Pt Chandra nath Mishra joint secretaries. The Parishad was renamed ' Akhil Bhartiya Sahitya Parishad in this session. Many did not like the setting of the new executive. In the corporate column of the Mithila Mihir, they held, "The Parisad has fallen into the hands of do-nothings." Famed for his eloquence, Amarjee retorted in the same column -"it is good and well that the Parisad has got rid of do-nothings". After Babu Bhola Lal Das's retirement from the post of chief secretary of the Parisad, Dr. Subhadra Jha took actiive interest in the goings-on of the Parisad. But during the mud-flinging period, he was overseas. When he returned from abroad, he was shown the corporate column of Mithila Mihir. One day he called at Amarjee and holding him by the arm, remarked parodying 'Yugachakra'— "the nephew is defying his maternal uncle."

During the period of Sumanjee's chief- secretaryship, Amarjee became secretary for publicity wing. During this period, Amarjee got the wings of Maithili Sahitya Parisad established at many places outside Mithila and went a long way towards widening the sphere of activities of the Parisad. Amarjee was elected chief secretary in the session of the Parisad held at Bahera in 1957. At the same session, the writer of these lines was elected joint secretary. Carrying on the responsibility of the chief secretary from 1957 to 1959 Sri Amarjee gave a dynamic turn to the Parisad. During his tenure, the Parisad performed many important acts. It was by dint of his sincere effort that Maithili Sahitya Parisad acquired its own land by the western side of the road on the western edge

of the Dighi Pond in Darbhanga which exists even now. An ambitious plan was envisaged to acquire some more land in its vicinity to erect a splendid building for the Parisad. For that purpose, he had also succeeded in getting word of assurance from some large-hearted donors. But due to many hurdles in the way, that could not materialise. After the expiry of his tenure, the Parisad was on the decline.

The Teachers' Association :

Amarjee remained attached to the teachers' association for all time. He took part in organisational activities. He regularly attended district, state and national level conferences.

They listened to his poetry and his suggestions, too, and attempts were made to act up to them.

Vidyapati Gosthi :

During the fifth and sixth decades of the last century, the literary institution named Vidyapati Gosthi was in full flourish. The litterateurs, old and new alike, of Mithila region participated. This institutions was dedicated to the creation and dissemination of literary works. To live up to its name, it did not only arouse mass enthusiasm to hold festivals in commemoration of Vidyapati in educational and literary institutions, libraries and rural areas, but also made literary trips to Vidyapati's native place, 'Bisfi', the enlightened sanctum sanctorum, Bhavanipur and the shrine at Bajitpur (Vidyapatinagar), and reestablished the historical glory of those places. In a way, it realised the concept of "Vidyapati circuit". Amarjee was perhaps the most active and most energetic member of Vidyapati Gosthi.

Amarjee worked indefatigably for the well-being of the Gosthi. Later, the charge of the chief secretaryship was also handed over to him in 1951.

During his tenure as chief secretary, the field of Gosthi's activity expanded. Meetings were held by rotation at different places every month. Strangely enough, its membership fee was recitation

of a new poem at every meeting. It became the bounden duty of the Vidyapati Gosthi to galvanize the spirit of budding talents to come forward. Many new talents fostered by Vidyapati Gosthi subsequently earned fame and name as litterateurs of repute. Its monthly meetings were somehow held every month almost till 1965. During the period of Amarjee's secretaryship, the Gosthi published many books. He not only kept the institution active and alive but also succeeded in getting published a collection of poems of historical significance entitled 'Vidyapati Ke Des Me'. It will be worth while to make mention as to why and how Vidyapati Gosthi came into being and what was the aim and necessity of "Vidyapati ker Des' Me". (In the land of Vidyapati)

Hindi-Maithili poets and writers of Darbhanga and its vicinity joined hands in establishing a literary institution Vidyapati Gosthi at Darbhanga in June 1949. The hectic activities of this Gosthi set the literary and cultural environment of Darbhanga and Mithila as a whole pulsating with life. After a short passage of time, the responsibility of its secretaryship lay on Amarjee. At this time, Hindi and Maithili were at daggers drawn. The so-called Hindi-maniacs deprecated Maithili as a dialect of Hindi. The true lovers of the mother tongue, Maithili, considered it their duty to oppose Hindi. Hence, with a view to fostering amity and bringing the talents of Mithila into lime-light, a resolution was adopted to publish such an anthology of poetry that would comprise the writings of new and old Maithili poets in addition to those in Hindi who blossomed as poetic talents on the soil of Mithila. The collection was named "Vidyapatik Des Me". A galaxy of editors comprised Ācārya Sri Jagannath Prasad Mishra, Pt. Sri Surendra Jha 'Suman' and Sri Amarjee. This anthology really turned an immense archive of literary movement in Mithila and at Darbhanga during the fifth and sixth decades of the twentieth century. It contains eighty eight poems of fifty seven poets. Of them, twenty six poets contributed one Hindi poem each and thirtyone poets contributed one Hindi and one Maithili poems each. 'Vidyapati ke Des Me" was the title given to the Maithili section. In this way, due to maximum cooperation, Maithili poets outnumbered Hindi poets in this bilingual anthology.

This anthology was published with the subscription of the poet contributors and from other sources as well. Amarjee had to

carry on in his lone capacity the work of correspondence, money collection, collection of poems, editorials, printing management, proof correction and holding large scale meetings. Thus Amarjee acted as a literary axis of the chariot of Maithili and Mithila.

By managing and editing 'Vidyapati ke Des Me' and activating Vidyapati Gosthi, Amarjee succeeded not only in eliminating the on-going conflict between Maithili and Hindi but also in exhibiting that though pure Hindi poets derided Maithili, Maithili writers could ambidextrously write and do write in both the languages without any complex.

In Link with Many Institutions :

He has been extending a helping hand as member of various high-up institutions in their transactions. He became member of the senate of K.D. Sanskrit University in 1982, remained member of Maithili Advisory Board, Sahitya Akademi, Delhi from 1983 to 1992. He was nominated member of the executive committee of Maithili Akademi, Patna in 1988. He became member of Programme Advisory Board of the Radio Station, Darbhanga in 1993. He was also member of the state welfare fund committee for litterateurs and artists.

He enjoyed reputation as a source of inspiration and guardian of literay institutions at Darbhanga namely Sankalp Loka, Vidyapati Seva Sansthan, Ric̄a Lok, Sanskar Bharati etc. Besides that, he has been a guide to various institutions outside Darbhanga in their organization and functioning.

As a nucleus of Maithili movement, Sri Amarjee, to tell the truth, acted as an institution in himself. He has all along been doing his utmost to found institutions and tap personalities who could fight for the cause of Maithili, Maithili litterateurs and Maithili literature.

During the third to fifth decade of the twentieth century there were two centres of linguistic and literary activities - Pustak Bhandar at Laheriasarai and the residence of 'Sumanjee', the editor of Mithila Mihir, at Darbhanga. But in the mid-fifties, a resident of the hostel of R. Lata Sanskrit Vidyalaya and permanent teacher at

Laheriasarai from 1948 onwards Sri Amarjee emerged as the third centre full of potentials, creative vigour and leadership quality.

It was Bhola Lal Das's presumption that formal inclusion of Maithili in the curricula of schools and colleges would not only help awaken the masses but also give impetus to the young blood to fight for the right of Maithili. As a school teacher, Amarjee left no stone unturned to translate that presumption into reality. In keeping with the foregoing assumption, four more centres came into being - Pt. Kashikant Mishra 'Madhup at Bahera, Pt. Kanchinath Jha 'Kiran' at Sarisaba, Pt. Bachha Thakur at Pandaul and Pt. Ram Krishna Jha 'Kisun' at Supoul. All of them tried their best to raise the strength of Maithili students in their respective schools. By dint of mutual cooperation the five stalwarts won the heart of thousands of students to read Maithili. While serving different departments in different capacity, these students persisted in contributing their mite to the uplift of Maithili and their loyalty to their mother tongue knew no bounds.

Besides the above-mentioned celebrities, other old and new writers also called at Amarjee and held consultations with him to chalk out plans and programmes for the welfare of Maithili. From time to time, Amarjee tried to create opportunity for them to be invited to literary functions and discuss future plan of action. His endeavours went on unabated to keep them in close contact through correspondence and have exchange of views and news. The following extract from a letter serves as a beautiful example.

Yatri Patravalika : Eka Patra (A letter from 'Yatri') :

Ten days after gaining of independence, on 25th August 1947, a mature, reputed litterateur, Vaidyanath Mishra "Yatri" wrote from Dāragānja, Allahabad to Amarjee, aged 22, residing in the Rameshwar Lata Sanskrit School hostel.

"Dear Amar, do write to me about your friend circle, please write, miss not to write, write you must, my cherub, write my lad- as and when my pen lights upon verb-words expressing still more nearness and warmer cordiality, I would like to address you so. If you fail to bear with it, you would have my chin straightened (my

photo's in absentia) with the stroke of bhangghotana's end (a pestle to pound bhang with). Respected Sri Durga Babu's letter has been handed today. It is dated 11 August. Why did it reach within fifteen days only ? I have a postcard at my disposal but no envelope. I am going to write to him tomorrow or the day after (on the fourth day without fail), do inform him.

Everywhere states have come into existence on the basis of language. This land also shall get its due. But we shall have to escalate our struggle. The well-to-do among Hindi-speaking people are assiduously investing their money in the business of nespapers and magazines but is there anyone in your Mithila, who would venture to do likewise ? Scream as long and loud as you can, those who hold sway over administration would dismiss it as "a handful of Brahmins are breaking the peace !" Until and unless Mithila University comes into being, textbooks in Maithili for higher education are made available, a few magazines and journals are circulated, the top brass in the administration would not be shaken."

If the remaining few of thousands of such letters written so far were collected and published, the importance of the green-room saga related to cultural, literary and lingual expoits and movements of Mithila and most of all, Amarjee's contribution to them could be assessed.

'Swades –the Daily :

In truth, self- confidence, commitment to a cause, unwavering will and dedication to Maithili language and literature are the most outstanding traits of his personality. During the 5th and 6th decades of the last century, the need of the Maithili daily was deeply felt. Sumanjee, with a long experience of printing and editing was looking for a sincere cooperator to publish the daily. Amarjee came forward. In Aug-Sept. 1955, Sri Amarjee organised a meeting at Girindra Mohan Mishra's residence under the latter's chairmanship to discuss the modus operandi for publishing the daily newspaper. Almost all the litterateurs, elites, intellectuals, professors, readers, doctors, journalists and social workers of Darbhanga and outside attended the meeting. Only one doubt lurked in everybody's mind : "Where the money would come from ?" Dr. Laxman Jha

apprehended that some capitalist was behind the plan and Sumanjee did not disclose his name. Several others shared his misapprehension. Some were of the opinion that a delegation should meet the Maharaja and request him to publish the newspaper but this proposal was dropped. Voice of opposition was also raised. At last, Prof. Surendranath Jha and Amarjee cleared the air of suspicion - 'there is a plan to publish 'Swades'; the Maithili daily would be sent to Sumanjee's press. Efforts will be made to keep it going with mutual cooperation. Each of us would circulate the paper in person in our locality. The Students' community and Maithili-loving people would be called upon to cooperate etc."

The meeting ended inconclusively but "Swades" as the daily did become the topic of talk in the town. With Sumanjee as the chief editor, the editorial board comprised Prof. Dharmpriyalal, Prof. Sri Krishna Mishra, Kanchinath Jha 'Kiran', Pt. Chandranath Mishra 'Amar' and Suryakant Thakur. Its first edition was published on sunday on the eighth day of the dark phase of the moon in Aswin on 9 th october 1955. The publicatio closed on 27 December 1955 with its 65th issue. It was how the 'Swades' made a start. The second time it was published in 1983.

Amarjee was to all intents and purposes, dedicated to 'swades'. When it came out, he raised the slogan "Victory to "Swades" and introduced a fashion to greet one with "Jai Swades" in place of Pranam or namaskar. Till to day, votaries of swades make use of 'Jai swades' as a word of compliment to Amarjee.

"Swades' "Gosthi" :

Two or three weeks prior to the launch of 'swades', rehearsal was on for garnering news for editorials, printing and circulation etc. Every evening, those concerned with the goings -on of the press gathered at Sumanjee's Katahalbari residence. Sometimes some of them absented themselves but Amarjee made his presence regularly. As long as 'swades' was in print, these meetings were held regularly. Even after the breakdown of 'swades' the evening meet went on as ever at Suman Jee's new residence at Rajkumar ganj, and it continues even now. Amarjee remains

absent from the get-together only when he is out of town; otherwise, come what may, he must report his presence there.

Tanmemanah Shiva samkalpmastu :

Suman birth anniversary : There are many anecdotes of Amarjee's unshaken resolve linked to his personal and family life. But what has been of paramount importance to him in the sphere of literature is to organise a literary meet on the occasion of Ācarya Sumanjee's birth-anniversary every year.

With Amarjee's sincere effort, the celebration of Acarya Sumanjee's birth anniversary for the first time was unprecedented one. Sumanjee was on the threshold of the fiftieth year of his life. His fiftieth birth-date fell on the fifth day of the lunar phase of Aswin. Humble and shy by nature, he would not have allowed his birth anniversity to be celebrated. So Amarjee prepared the agenda for a literary function, keeping Sumanjee at sea about it.

Requests were made to the intellectuals of Darbhanga, Bahera, Madhubani and other places, admirers of Maithili and poets of Maithili-Hindi combine to attend the literary function to be held on Sumanjee's birth anniversary. This function began in the evening on the fifth day of the lunar phase in Aswin in the newly built building of Maithil Mahasabha situated at Balbhadrapur. Sumanjee, too, turned up on the venue, quite unaware of the purpose of the function. Without naming Sumanjee, everyone in his address deliberately made use of complimentary pronouns only and by way of rhetorical device expressed their affection, devotion and gratitude towards 'Sumanjee' throwing light on his services to Mithila and Maithili. At last, the renowned pastmaster of dancing, Pt. Vishwa Nath Mishra performed a pantomime (bhava Nritya) based on 'Saon-Bhadava. From the expressions of the speakers, Sumanjee gradually came to surmise what was what. He began to sink in his seat. By the time the dance show came to a close, he took the hindmost seat in the south-east corner of the hall. On that occasion, he had to make an address in which he poured all the poetic rasas. Indeed, his speech smacked of a novel rasa also.

True, the first function on Sumanjee's birthday was in contrast with his taste for cloistered living, indifference to bouquets and brickbats alike, shyness, humility. Yet the promise Amarjee once made to celebrate Sumanjee's birthday has been kept to this day. Until the end of the 20th century, Sumanjee's birth anniversary was celebrated forty-two times. The participants wished him long life and spoke at length about his prosperous career and literary achievements. The credit for all this goes to Amarjee without whose firm determintion, it would have remained a far cry.

As Suman, so Madhup :

Amarjee nurtured equal respect and reverence in his heart for Sumanjee and Madhupjee. Madhupjee also had abundant love and affection for and faith in him. When requested to attend a literary function, Madhupjee would say, "If Amarjee goes, I, too, would be going." Many of his books owed their publication to the endeavours of Amarjee. His 'Radha Virah", a masterpiece, won him the Sahitya Akademi Award also. Amarjee played a pivotal role in getting this epic published. It was sent to the Nava Bharat Press, Laheriasarai.

Madhupjee lived at Bahera and Amarjee at Darbhanga. Amarjee undertook the task of delivering paper to the Press, proof-reading the text, arranging for the binding etc. In 1954, Madhupjee was granted award by the Ministry of Education, the Govt. of India, for his manuscript of a collection of poems entitled "Triveni". It was the first ever award given to any Maithili poet by the Govt. of India. Amarjee put in a lot of time and labour to get 'Triveni" published. At that time, he was the editor of the weekly 'Nirmana". He brought out a special issue of the magazine focussing on Madhupjee." It was the first ever special issue dedicated to a particular writer.

In the manner of Sri Sumanjee's birthday celebration, he also organized Madhupjee's birth-anniversary every year, and inspired different literary institutions to follow suit. After Madhupjee's demise, he resolved to observe his death anniversary instead of his birthday. The tradition of observing his death anniversary on

the last day of the dark phase of the month of 'Pus' is still in vogue in his own village 'Korthu' as well as other places.

Works of Anonymous Writers :

Sri Amarjee has all along been doing institutional work by inventing devices to publish the works of long - forgotten litterateurs or new unidentified writers, taking upon himself the burden of sending them to press. Pt. Babu jee Jha "Ajnat", an eminent poet of the older generation had fallen into oblivion. He not only rectified his epic "Rukmini Swayamver" but also got it published by Maithili Akademi on his strong recommendation. His second epic Pratijna Pandava was an elaborate champu (a blend of prose and verse). Being encouraged by the publication of his first work, Ajnatjee gave the manuscript of his champu' poetry to Amarjee to go through it. He read the manuscript from A to Z and suggested to him that due to its prose portion, the book would be voluminous in size and its publication very expensive. He further requested him to poetise the intermediary prose section. As suggested, Ajnatjee fell to rectifying it and gave to it an epic form with metrical consummation. It was published sometime before his death in the form of an epic with the title, "Pratijna Pandava". Needless to say, both the works of Ajnatjee are placed at par with other glorious creations in Maithili.

Redemption of 'Chanakya' :

Even more important is the case of the epic Chanakya. But for the sincere efforts of Amarjee, this epic, acclaimed as a classic of Maithili Literature, by an altogether unknown poet would not have seen the light of day. One December night in 1961, during the severe cold wave, Amarjee was visited by someone who looked most ordinary in appearance as well as attire. He revealed himself as a Middle School Teacher Dinanath Pathak 'Bandhu' of village Dunahi in the erstwhile Munger district.

Stranger as he was to Amarjee, first he introduced himself to him and related to him the purpose of his visit : "I came to know that you, sir, are dedicated to the service of Maithili, so I came to see you. I have also written a piece of poetry on a historical

personality in broken language. Whenever you have time to spare, I would like to read out some lines to you. If you find it to be of some use, please pave the way for its publication and if it is not worth publication, then, it is of no avail to possess it."

Amarjee got a bit perplexed moments before being invited to listen to a passage from the epic. But having heard sundry excerpts of his poetry, Amarjee got deeply impressed by its vigour, strong patriotic fevour, imaginative exuberance, far-fetched ideas, elegance of diction and metrical dexterity. Assuring him to go through the entire manuscript of the epic, he requested "Bandhu" to leave it with him.

'Bandhujee' left the copy of the manuscript at Amarjee's disposal with the confidence that his locality and his family might not be able to know its real value and his family might not be able to get it published but by lying at this place, one fine morning lovers of the mother-tongue would certainly catch sight of it.

About two years after this incident, Bandhujee died of cancer. Shocked by the news of Bandhujee's demise, Amarjee considered it his duty to get it published. After due rectification he made the manuscript fit to be sent to press. At that time, he was the chief editor of Vaidehi. He got the epic "Chankya' published as epic special issue in Vaidehi in July-Sept. 1965. On his fervent request, the founder of Mithila Publications, Laheriasarai, Late Suryanarayan Jha published it independently in book form and it was, thus, made available to the Maithili world. It is another thing that this work was deprived of Sahitya Akademi award because of its being the work of a southern Jayabar (family origin)

Kichu Dekhal : Kichu Sunal (Something seen, something heard)

Pt. Girindra Mohan Mishra compiled the multi-dimensional experiences of his long span of life in his ripe old age in the form ot an autobiography. He was no longer able to write. Pt. Upendra Jha 'Vimal' accepted to do it by dictation. Pt. Mishra read out and 'vimal' wrote down. In this way, the book 'Kichu Dekhal : Kichu Sunal' was ready. Now reading it between the lines, rectifying

mistakes if at all necessary and arranging it for print remained to be done. Pt. Girindra Mohan Mishra had a fatherly affection for and a firm belief in the talent of Amarjee, the son of Budha Gurujee. He sent for Amarjee and told him how much be wished Sumanjee to edit and get it printed. But howsoever junior to me, he too is now pretty old. Moreover, he is as busy as bee. I find none. Please, take pains and publish this book of mine.

Accordingly Amarjee made a thorough study of the manuscript and suggested certain modifications and rectifications. Mishrajee welcomed the suggestion. Regarding the title of the book, he suggested him to add one more 'kichu' to the title; It would then grow richer in cadence and nuance. After a deep reflection, he nodded yes and made the addition. Now the title read " 'Kichu Dekhal, : Kichu Sunal." The book was sent to Nava-bharat press, Laheriasarai. Amarjee engaged himself in correcting the proof and making contingent arrangement for printing. The work was completed. Later on, this book won Sahitya Akademi Prize.

Cooperation to Shekhar :

This anecdote is related to Shekharjee's Hindi play "Tamasa". Shekharjee i.e. Sudhanshu Shekhar Choudhary was jobless. He was a whole time writer, writing was his only source of income. He was very close to Amarjee who was very worried about Shekhar's economic stringency. Shekharjee had written a play "Tamasa". It was unpublished. Under Amarjee's direction, it was first of all enacted on the campus of M.L.Akademy on the occasion of Saraswati Puja, in which the present writer did the role of 'Manohar'. The performance was so successful that on the basis of the manuscript itself, it began to be enacted at several places in towns and villages. Apprising Suryanarayan Jha of the successful enactment of the play, Amarjee suggested to him to get it published. It came out of the press and became popular among the youth.

Suryanarayan Jha was kind-hearted and held litterateurs in high respect. Amarjee's suggestion bore fruit from economic point of view also. As suggested, he got two more plays of Shekhar published. Thus Shekharjee had some economic relief.

If a list of such types of books were prepared which got published due to Amarjee's personal efforts and endeavour it would be, no doubt, large in length.

The Poet Vindeshwar :

The poet Vindeshwar is a burning example of how Amarjee extended a helping hand to indigent litterateurs. Vindeshwer Mishra, Sakal Dwipi in origin, was a physician by heredity. He was illiterate. He was, no doubt, a born poet. He went from door to door and sold pouches of Ayurvedic medicine. Any how he managed to live by it. But he lived from hand to mouth. Amarjee lent him money from time to time and also gave him lift to come up on the dais of Kavi-Sammelan so that he could make some earning. Being illiterate he composed his poems in the mind and got them written down by some literate person. Amarjee, too, had noted down many of his poems for him. Vindeshwar dictated one of his poems to Amarjee for the collection "Vidyapati ke Des Me." The poem consisted of irregular stanzas and was also short of one stanza. Amarjee made the required addition and completed the poem. Later, when Vindeshwar listened to the poem read out to him by someone else, he discovered that one of the stanzas was not his creation. He came to Amarjee and kicked up quite a fuss : "Amar ! Tum hamara kavita me ektho panti kahe jor diye ho ? (Why have you added one line to the poem ?) Amarjee said with a laugh, "At the time of dictation, you were inebriated with bhang, so your line lapsed from your memory. That is your own line. I wrote down every line as you dictated. Why should I add ?" "O, I see", Vindeshwar got convinced.

He helped Vindeshwar in getting his booklets published, and invited him to recite his poems in his school and elsewhere, which opened the door of sale for his books.

On Vindeshwar's death, Amarjee had collected money by subscription. Even after his death, Amarjee did not forget to enquire about his widow's welfare.

Brotherliness :

Sri Chandranath Mishra's sense of brotherliness was most profound and sublime. It was innate in his nature to help members of his family, kiths and kins, friends and fellows, and literary friends in need with wise suggestion and money. Even after the death of many of his friends, he has extended to their descendents the same cordiality that one has for one's own children.

Many of those for whome he had reverence, humility, courtesy and benevolence are still alive white many are no more, but his emotional tie with all of them is still unbroken.

His sense of reverence towards 'Sumanjee' is obviously reflected by his daily visit to him and his resolve to observe his birth-day every year. He makes a round of extra recital of Durga Saptsati' on the day in the name of Sumanjee. He treated Madhupjee also on equal footing.

Devendranath Jha, the Samveda teacher at R. Lata Vidyalaya and Cheetan Babu were his childhood friends white Ram Krishna Jha 'Kisuna' was his literary friend. They are no more. So, Amarjee, while performing his daily worship offers tarpana[1] to each one of them individually, by name, after his ancestors. He is not in favour of assorting all of them as 'Abandhava bandhava va" and satiating them all with drops of water squeezed from a wet cloth. People who reminisce their near and dear ones, dead and gone in this manner are very rare.

Relationship Intact :

Sri Chandranath Mishra "Amar" sees to it that the circle of his paternal, maternal and personal relationship is ever new. Raj Pundit Valadeo Mishra of Haripur, Pt. Kamlakant Mishra, and Amarjee are of the same Brahmin stock. Amarjee maintained brotherly relation with them. There is still exchange of special invitations with members of his father's maternal family at Sagarpur. His relation is still unbroken with the family of his father's brother-

1. Tarpana = performance of religious rite in which a pious performer offers palmfuls of water to the memory of his ancestors.

in-law MM Jaidev Mishra irrespective of the fact that his wife from Khojpur had no issue. Amar's relation with his grand and great-grand sons still continues. Amarjee's mother had three sisters. Of the three, the first was at Loha, the second at Capahi, and the third at Ghogherdiha. He treats all his brothers from mother's sister's side as brother. His father had a step brother whose grandson, Sri Prakash Chandra Mishra, a teacher, migrated to his father's maternal place, Cakauti but now that he resides at Laxmi Sagar Colony, the give and take of cordiality has become easier on both sides.

Names and Family Circle :

Addressed as 'bhai' by his father, as 'batahu' by elders, as 'Padhua Babu' by sisters-in-law, and respectfully called 'Panditjee or Pandijee' by his pupils, known as Chandranath by guardians in rank and sons of his preceptors, hailed as Pt. Chandranath Mishra by elites, accosted as Shree 'Amar' or Amarji by friends, associates and contemporory litterateurs, the family circle of this literary figure has, due to his gracious and graceful ways and manners, remained formidably wide and broad. He had three sisters and a brother. His eldest sister Jiveswari was at Nawani, her in-law's village. Her daughter and daughter's children are alive. His second sister was at Madava, in the plains of Nepal, and his youngest sister at Dhainga- Haripur. The children of his two younger sisters are alive.

His elder brother, Laxminath Mishra whom he called 'Bac̄ c̄a Bhai" was popularly known as Pt. Ganesh Mishra. He was an experienced apothecary and lived in his native village. Both the brothers had soft corner for each other all their life. The elder died in 1989. His sister-in-law is still alive. Pt. Ganesh Mishra was blessed with two daughters Shitali (Sahaha) and Gayatri (Shyam Shidhava), and two sons, Bachkun, that is Ramananth Mishra 'Mihir' and Tuntun or Kalanath Mishra. He loved these nephews and nieces as his own children. But 'Bachakun' was his most favourite. He was bred up, educated and disciplined under his guardianship. Many years after his marriage, Bachkun bagan to live independently in a separate dwelling. After some years, he

also got his own house built at Hanumanganj itself at a walking distance from his uncle's

As a literary heir to his uncle, Amarjee, Mihirjee emerged as a popular poet of satirical and humorous verse in Maithili. Unfortunately he paid the debt of nature in 1989 at the age of sixty.

All his brothers-in-law are alive. The eldest brother-in-law, Sri Dinesh Chandra Jha is a freedom fighter and writer. Another one, Umesh Chandra Jha is highly posted in the judicial service.

When Amarjee secured a job, he came to put up at Laheriasarai with his family. At first, he lived in rented houses in different localities. Having purchased land in the Mishra tola (Hanuman ganj) Darbhanga in 1957, he built a house of his own and lives there permanently.

When he shifted to his residence, his family consisted of mother, wife, two daughters and his nephew 'Bachakun', that is, Ramanath Mishra. In the month of Pus the same year, his mother breathed her last. With her death the entire burden of the internal management of the family fell on the shoulders of his spouse Hira Devi, nicknamed 'Damayanti Bahuria' by her in-laws. Though frail and sickly in frame she made an ideal housewife, and fulfils her household responsibilities even now.[1] Amarjee's elder daughter Yogmaya[2], lovingly called 'Bau' or 'Basuli lives at Kabilpur, and the younger, Savitri[3], at Balbhadrapur. Many years after his family shifted to the new house, the youngest child, Mannujee was born. He was named Shambhunath Mishra. He is employed in the State Bank. He was married to Aparna at Kataiya in Madhubani. She

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1. She breathed her last in 2002 at the age of 70. —*Translator's note*

2. She is married to Dr. Ramdeo Jha, Retd. Professor of Maithili, L.N. Mithila University, Darbhanga. Recipient of the coveted Sahitya Akademi award for both creative writing and translation, he is a distinguished man of letters and an eminent Maithili writer with over a dozen books, including poetry, drama, short stories and criticism, to his credit. The couple is blessed with three sons and an equal number of daughters, all well-placed in life. —*Translator's note*

3. Married to Mahendra Jha, an officer in the State Bank of India, Darbhanga, she had a pre-mature end in 2005. —*Translator's note*

was renamed 'Shambhavi' by her in-laws. Shambhunath Mishra has two sons, Aditya and Vibhuti.

Sri Chandranath Mishra enjoys a blissful life with his three children and grandchildren basking under his affection.

Temperament and Modus Vivendi :

Those acquainted with him from his very infancy have been eloquent of obstinacy and tenacity in his nature, which acted intrinsically as a moulding force in his personality-building. His day-to-day routine, diet, customs and manners were strictly governed by rule and time. There was little room for any relaxation in them at any time. He had prescribed for himself and strictly observed certain do's and don'ts, rules and regulations pertaining to his life-style, diurnal routine and performance of duties. These have now turned out to be the essential ingredients of his nature. It does not mean that he was out and out a conservative. He smiled acquiescence to chops and changes as and when time and practice demanded it.

Betel-chewing :

He picked up the habit of betel-chewing very early in life. Because of it, betel and its components lay ready in a container at his residence. He never forgot to carry with him at least a score of quotas of betel in the container. His mother managed betel for him with loving care. His mother died at Darbhanga itself in 1957. He lit the pyre. During the funeral period, he had to abstain from betel. The period being over, he gave up keeping betel at home. Now he chews betels three times only - one time while going to school, the second time at tiffin and the third time, while returning from school.

He takes it at choice betel-stalls only. Later in life he gave up betel chewing.

Taciturnity and Abstention from Salt :

In the early phase of his life, he observed taciturnity and abstention from salt on Sundays. His career as a teacher and growing popularity as a poet caused hindrances in the observance of those vows. Most of the cultural and literary functions fell on Sundays. He was frequently invited to attend functions on Sundays. He could dine without salt but it was impossible to observe taciturnity for a popular poet like him on such occasions. So he had to break his vows on Sundays inspite of himself.

Costume :

Once a conference of Maithil Mahasabha was held at Agra wherein a proposal was passed that every Maithil would put on Pag[1]. In keeping with the proposal, Amarjee used to put on dhoti, kurta, wrapper and 'pag'. It went on for a year. Bike has been his only vehicle. While cycling, 'pag' would get shaken and at times blown off. Fed up with it, he decided to go without pag.

The Newspaper and Radio News :

All along his life, he has been super-sensitive to gathering up-to-date news about incident taking place in homeland and abroad. So he does read the newspaper daily.

At the same time, listening to central and provincial news over the radio forms an integral part of his daily routine. On is the news and off goes all other work. He cannot put up with any disturbance during the news hour.

Diary Writing :

Amarjee has been a regular diaris. In it, he notes down day-to day happenings and experiences. So it is a child's play for him to verify what happened on a particular date in a particular year. The diary written by him during his stint in the Bombay Film-land

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1. Pag = a headgear worn by traditional Maithil pundits.

may prove to be of paramount literary significance. Some of its excerpts appeared in the magazine "Swati" also.

Marginalia on Books Read

It has been his general tendency to go through one or the other book regularly. Whether he buys a book or gets it as a complimentary copy, he reads it between the lines. He notes down his experiences so gained and at the end of the book lays down his reflection as a reader by way of comment. If all these comments were pieced together, it would lead to a rare compilation on principles of literacy criticism.

Recreation :

From the view point of recreation, he is very fond of playing three games - chess, carrom and volleyball. Travelling and attending Kavi-sammelan are also an obsession with him. So he always keeps his travelling kit in perfect order.

Poetry for the Sake of Renown :

Preceptors hold that earning fame is the first pre-requisite of literary creation. Every poet has it in his mind that his poetry would bring him good name. Amarjee has enjoyed reputation from the very beginning of his poetic career. In the course of his long literary career he has enriched and invigorated almost all the genres of Maithili language, viz. short story, novel, one-act-play, essay, criticism, biography, memoirs, travelogue, diary, journalism, translation, editorials etc. by dint of his talent, great perseverance, and the sweat of his brow. But he is most reputed, established and popular as a poet, not only in Maithili but also Hindi. He enjoys a respectable position as a poet in Hindi literature too.

Not only in towns and villages of Mithila but across India, wherever Maithili-speaking people organized a literary or commemorative function Amarjee was sure to get invitation with due respect. The measure of love he got from his countrymen can be gauged from the fact that he has been honoured from time

to time with felicitations, scrolls, and such gifts as dhoti, shawl, 'pag' etc by literary and cultural institutions from different parts of the country.

The Title of Kavi-ratna :

Kasi is recognized as an important seat of scholarship. In 1969 Kasi scholars' committee conferred on him the title of 'Kavi-ratna' (gem of a poet), offering him eulogistic citation in Sanskrit verse. On this occasion, Pt. Kavivar Sitaram Jha presented versified felicitation to him.

Honour and Felicitation :

Chetana Samiti, Patna honoured him with eulogistic citation carved on copper plaque in 1993. Vidyapati Samiti, Dhanbad honoured him with silver foil and citation in 1999. Sahitya Akademi organized a "Meet the author" pragramme focussed on him in 1998, and also published his spectacular credentials. Mrs. Krishna sahi, the then minister at the centre felicitated him on the occasion of Dinkar's birth ceremony in 1996. He was also extended warm felicitation by Mithila Sanskritik Sangam, Prayag. On the occasion of the13th National Kala Sadhak Samgam on 13 Nov. 1994 Sanskar Bharati honoured him. On the occasion of the Sanskrit Annual conference, Sanskrit University honoured him on 22.9.2000.

Medals :

From time to time, Amarjee has since long been receiving medals for his excellent poetry from different persons and institutions on different occasions.

Maithili Sahitya Parisad held a conference at Madhubani in 1946. Many budding poets had recited poems in the kavi-sammelan held on this occasion. In this, Rakeshjee (Kavivar Sita Ram Jha's son) received the first medal and Amarjee bagged the second one for his poem 'Mantri' (Minister).

Welfare conference was held at Kamataul in 1948. The then

minister, Pt. Binodanand Jha, was the chief guest. Poets were invited to recite poems on this occasion, Amarjee recited his poem 'Yug Chakra' (Cycle of Age) which was highly appreciated for its pungent satire and superb humour. It won warm clappings from the audience. Pt Binodanand Jha from his retiring room called for him. Sharmajee delivered the message to Amarjee on the dais, "Mantrijee āpko bajate hain."

In his natural punning tone, Amarjee retorted, "Am I a drum for the minister to beat it?"

Sharmajee returned infuriated and communicated it word by word to Binodanand Jha. He laughed a hearty laugh to hear the words of Amarjee's reply and irresistibly made his appearance on the dais requesting Amarjee to recite 'Yuga-Chakra' once again. Being elated on listening to the poem replete with pungent satire on politics, he offered him a silver medal from his own side.

Amarjee has also been attached to the theatre. In his early life he staged plays. He also acted as director and actor. On the occasion of the arrival of an American scholar, Dr. Edgurton and the then governor of Bihar, R.R. Divakar, at Darbhanga, Hari Mohan Jha's one-act-play. 'Ayachi Mishra' was enacted in the theatre hall of Raj Darbhanga. Amarjee played the role of Ayachi Mishra'. His performance was most heart touching and impressive. He received silver medel from Vaidehi Samiti for his splendid performance.

On the occasion of the conference held under the auspices of Akhil Bhartiya Mithila Sangh, Calcutta (now Kolkata) the chief secretary of the Sangh, Udit Narayan Jha offered him gold medal in 1955. In the poetry competition held at Aligarh in 1957, Amarjee's poem was also included. Besides receiving silver medal from Maithil Sangh, Calcutta, he was also honoured with gold medal by Vir Dutt Mishra, the then Chief Secretary of All India Maithil Sangh (Aligarh).

Prizes :

Sri Chandra Nath Mishra has bagged a great number of prizes for his excellent literary works. 'Ritupriya' is a collection of Amarjee's poetical compositions on nature which give us a feel of

the essence of Mithila. It won him Harinandan Singh Memorial prize. He received Triloknath Jaikala Devi Maithili Sahitya Award for his entire contribution to literature. He was honoured with Vidyapati Award coupled with a copper plaque by the Dept of Languages, Bihar govt. in 1998.

In the chain of these prizes and awards, the most outstading is the award conferred on him by the top most literary institution of India, Sahitya Akademi, New Delhi which any litterateur of India would aspire for.

Poetry has been the mainstream of his creation, all the same, he received Sahitya Akademi Award for his exemplary work "**Maithili Patrakaritak Itihas**" (The History of Maithili Journalism) in the year 1983. Highlighting him as an illustrious scholar, poet and novelist of Maithili, the citation on the awarded book reads thus : *Maithili Patrakaritak Itihas is considered an outstanding contribution to Maithili literature for its creative approach to the subject, vast study, close analysis of facts and a lucid style.*

A successful translator, Amarjee has translated many books with great success. Maithili translation of the famous Bengali story-writer, Raj Sekhar Basu's "Parasuramak Bichhal Berayal Katha" (selected stories of Parasuram) written under the pseudonym "Parasuram" is one of them. He received The Sahitya Akademi Translation Award for this book in 1998. The citation goes :-

*In **Parashuramak Beechhal-Berayal Katha**, Chandranath Mishra 'Amar' has succeeded in preserving the soul of the original Bengali short stories of Rajsekhar Basu 'Parasuram'. This excellent translation marvellously retains the nuances and flavour of Bengali usages and is worthy of emulation by other translators. It is undoubtedly an asset to Indian short fiction in Maithili translation.*

Medals, prizes and honours offered by the world of literature and literary institutions are of immense value and most prestigious. But in addition to all this, Amarjee received something more, which is all the more sublime and lofty.

He served as a sincere, displine-loving, successful teacher for a long time. As such, he has received the honour of honours

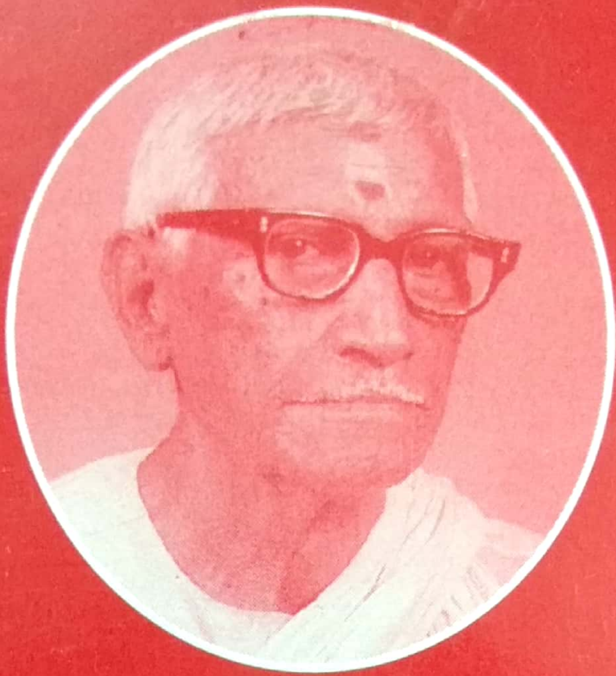
in the form of respect, reverence and devotion from his colleagues, guardians and hundreds of thousands of students.

As a sensitive writer he has been blessed with the affection of elder writers, love of contemporaries and respect of juniors. The abundant love Maithili-speaking people carry for him in their heart and the enthusiasm they show to read and listen to him are something only a few fortunate ones enjoy. It is this public applause which nothing can compete with, that will immortalize him in the domain of literature.

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A CHRONOLOGY

1925	Born at Khojpur in Madhubani district of Bihar
1941	Married Hira Devi
1943	Founder Secretary, Navratna Gosthi, Darbhanga
1945	Passed Vyakarnacharya Examination
1957	General Secretary, All India Maithili Sahitya Parishad
1964	Language director and actor in first Maithili film ***Kanyadan*** directed by Phani Majumdar
1982	Member, Senate, K.S.D.S. University, Darbhanga
1983	Sahitya Akademi Award for ***Maithili Patrikaritak Itihas***
1983	Member, Maithili Language Advisory Board, Sahitya Akademi
1988	Member, Executive Committee, Maithili Academy Patna
1993	Member, Programme Advisory Committee. All India Radio, Darbhanga
1998	Sahitya Akademi Translation Award for ***Parashuramak Bichhal Berayal Katha***
2003	Convenor, Maithili Advisory Board Sahitya Akademi, New Delhi





Sri Chandranath Mishra 'Amar'

Member, General Council and
Convenor, Maithili Advisory Board
Sahitya Akademi, New Delhi